

Art-Ops-In-A-Box Official Release

v.1.0.2

- I started the Art-Ops-In-A-Box project about 8 years ago. I've had two releases so far. It's currently at Art-Ops-In-A-Box version 1.0.2, though technically it should be 2.0.0. It's just that it doesn't have as much content as I would like, thus far. I'm working on it every day. I just wanted to do an official release of a new version, since I have added quite a bit of content.

- The project is becoming more concrete as the days go by. I can't wait to be finished this project. Hope you can appreciate this kind of work. It's not code, though it may contain code at some future time. It is based on 30 years of research and practice, though, of running what I call an Art Operation.

THE ART OPERATIONS CONCEPT:

- As a prolific, interdisciplinary artist with over 20 years professional experience, I have consistently run various iterations/versions of my own workspace, conceived and managed as a one-person production studio/manufacturing operation. Over the years, I have experimented with workspace/workflow management and essentially with the day-to-day operations of running a professional Atelier, as well as every other aspect of running a mature, professional artistic practice. What I have done is formalize my own methodologies and turned it into the "Art Operations" concept, which I present here as The "Art-Ops-In-A-Box" Repository as proof of concept.

- The *Art-Ops-In-A-Box* concept originally was an actual box that you would send someone that would contain this *Manual* and some raw materials to get the person started. You could just send a box to anyone and they would have everything they needed to develop a mature *Art Operation*. The box part was just an idea, though, for where you could take this idea, of the *Instruction* part of learning to become a successful contemporary artist. That idea is that it's someone almost any can learn. It will be easier if you have natural talents, that's for sure, but I still think I could teach almost anyone how to run an *Art Operation*. But as I've written elsewhere in this *Manual*, there can never be any guarantee that you will *succeed financially*. That's not how we define *Success*, at least not in the 21st century. Success in an *Art Operation* is being able to do the things you want to do and do them efficiently.

- This *Reference Manual* will end up containing everything someone needs to achieve this. It will take a while for me to put everything I've learned down on paper, but I've taken extensive notes, so it's just a matter of actually writing it out, a little every day. The final product is how I described it, an *Art-Ops-In-A-Box Manual*, minus the actual box. That's another concept entirely that I'm not sure I will be able to produce anytime soon. Also, the concept was flawed. Putting the right amount of raw materials inside a box is one thing if the person receiving it wants to become a painter. Putting enough paints and brushes and so forth in a box is entirely doable. But the *Art Operation* as I conceive it should work *for any discipline*. I use the basic methodology in my research, so it can be applied to almost anything.

Open The Box

- *Ref. Open The Box*;
- The first step, before taking out the *Instruction Manual* and moving onto the *preparations* process is to *Open The Box*;
- As I have written multiple times elsewhere, I call the art studio that houses the *Art Operations*, *THE HISTORIOTHEQUE*, which comes from the Greek terms ἵστωρ (hístōr, “witness”) and θήκη (thē´kē, “box, chest”);
- Essentially, then, *The Historiotheque is a Witness-Box*;
- So when I say *Open The Box*, this is partly what I mean;
- You have to open up the shop, first thing in the morning;
- *Nota Bene*: When you are in the Studio working on your various *3D Workspaces*, or in your various *Design Laboratories*, you are IN THE HISTORIOTHEQUE;
- *BUT, You Are Also a Historiotheque*, i.e. that is, when you are OUTSIDE THE STUDIO, a.k.a. *In The Field*, collecting data and so forth to rework them *In The Lab*, you are a living, working, breathing, *Mobile Historiotheque*; (More on this at a later time, just keep it in mind for now; it’s the deeper meaning of being a *WITNESS-BOX*);

Instruction Manual

- *Ref. Instruction Manual*
- *The Instruction Manual*: Read it diligently, carefully, with attention to detail;
- *When You Are Lost*: Go back to the documentation;
- *Implementation*: This is where the production process begins;
- But you can’t start without reading *The Documentation*;

PREPARATIONS

- *Ref. PREPARATIONS*;
- Like in any venture or undertaking, the first step of the journey is always a *PREPARATION PROCESS*;
- Imagine going on a road trip. When you go on vacation say on a long road trip across the country, do you not make all the necessary PREPARATIONS? You make sure your lunch is packed, that you locked the house and didn't leave anything running that shouldn't be running. You checked to make sure the gas tank was full. You double-checked that your bags or suitcases had everything that you'll possibly need. You also have a certain amount of CASH on you in case you get stuck somewhere and electronic banking services, such as using a debit card or an ATM machine, aren't working;
- You also made sure the vehicle was in working order, and many more things. The point is, you checked and double- and triple-checked absolutely *EVERYTHING*, or else you can't leave for your road trip with a *GOOD CONSCIENCE*;
- Why would anyone go on an *Art Operation* journey without proper *Preparations*? It's the same as a road trip, therefore:
- *Always Prepare Beforehand*: Prepare the workspace, prepare yourself mentally to attack *aesthetic problems* with your arsenal of *Techniques & Methods*;
- *Prepare The Raw Materials*: [...]
- *Prepare The Reference Materials, i.e. The Refcards-System and Archive*: [...]
- *Document and Consult the Archives*: [..]
- *Prepare for Publication*: [...]

MATERIALS

- Ref. MATERIALS;
- The British writer and designer William Morris is purported to have said, “*You can’t have art without resistance in the materials.*”;
- Without going into an abstruse philosophical diatribe on art objects, their *material existence*, and what that all entails, let’s just say, for our purposes, that *resistance IS in the materials*;
- They are in the *raw materials* and here I propose that they are also in the *reference materials*;
- Art cannot exist without *references*;
- Academic research relies heavily on its *citations*, which are a *reference to a source*;
- *Source material* is essential in an *Art Operation*, it’s part of the *raw materials* of the artist;
- So you have material things, the paint, the brushes, the collage elements, and so forth, but you also have the *source material*, which is not merely the *inspiration* for a given piece of art, but its various *references* in the history of arts & culture in our shared *documentary heritage*;
- We will not go into an elaborate discourse on *citation graphs* or *citation indexes*, *citation analysis*;
- Suffice to say, the *reference or source material* DO form an intricate network in the *Art Operation*;
- The *raw materials* are the *substrate*; *source materials* are the *spiritual or moral substrate* for the work;

RAW MATERIALS

- *Ref. RAW MATERIALS;*
- All Raw Materials are Inputs in the Process of Building a successful, mature *Art Operation*;

REFERENCE MATERIALS

- *Ref. REFERENCE MATERIALS;*
- As you *Document Your Practice*, make sure that you keep good *References*;
- Log absolutely everything, and keep *Refmats* ready-to-hand;
- Have *multiple copies* of *EVERYTHING*;
- Keep logs in various different places, to put the required *redundancy* into the system;
- This will allow you to resist *failure or collapse*, in particular what is called *Archival Collapse*;
- Continuously improve the *Serial Method*;
- *Generate and Share Collections*: [...]
- Your *Refmats* Are Your Friends: Keep them close, *ready-at-hand*, to use a Heideggerian conceptualization;

PROCESS

- *Ref. PROCESS;*
- *The Process Is Simple*: Stick to your *Technique*, to your *design methodology*;
- Work in *Series*, building *Collections*;
- *Document Your Practice*: Narrate your work to yourself out loud, take audio or video notes, if necessary, i.e. through *Lifeloggging* or whatever method you need *to stay on top of your game*;

- *The Processes or Procedures*: The Art Operation is an algorithmic process, but performed by humans in the *Manual, Step-by-Step Manufacturing Operation*;
- *Have Your Safe Space*: The Workspace is Where Everything Happens;
- *The Workspace is A Historiotheque*: That is the name of your *Art-House* + your *Archives*;
- *Historiotheques Are Distributed Over Time and Space*: Take your time, find your place;
- *You Are Also Your Own Physical, Mobile, Phenomenological WITNESS-BOX or HISTORIOTHEQUE*; (More on the specifics of this at a later time);
- *Audience Monitoring*: Experiment with different ways of, and media + documentation for, your implied audience;
- *Measure Against The Real World*: Find what is most relevant, and *ITERATE CONTINUOUSLY*;
- *Generate Populations of Images*: This is best done through the science, methods, and theories behind *The Historiotheque/Your Art Operation*;
- *Experiment in The Laboratory*: Go outside, go for a *Soundwalk*, practice *psychogeography/the d rive*, collect data from *in-the-field*;
- Bring the Collected Data back to the Atelier or art studio and *MANUFACTURE CULTURAL ARTIFACTS*;
- *Use The Refcards-System as Work-System: Document and Back Everything Up* in the REFCARDS-SYSTEM; (More on this at a later date);

DOCUMENTATION

- Ref. DOCUMENTATION;
- One must be *diligent* about *Documentation*;
- One must be careful to document and document everything carefully;
- The documentation process is one of the most important parts of running a successful *Art Operation*;
- *Documentation Alone Can Ensure You Preserve Operational Continuity At All Times!*;

IMPLEMENTATION

- Ref. IMPLEMENTATION;
- It's all in the implementation when it comes to the *Art Operation*;
- Implementation means putting everything you've learned into practice;
- Implementation is not without its *errors* and *mistakes*;
- You will never get things right *all of the time*;
- But if you put everything you learned into practice, and work diligently, and stick to the *Master Plan*, then your *Art Operation* WILL be successful;
- *One Important Caveat*: Success in running a mature *Art Operation* is not measured in financial terms, by financial success;
- Financial success is always secondary;
- What is important is to be running an *efficient operation* and never losing *Operational Continuity*; (More on this at a later time);
- One does this by following the rigorous, comprehensive workflow management methodology that is *The Art Operation*;

- **WHEN IN DOUBT, REFER BACK TO THIS REPOSITORY AND WHATEVER NOTES YOU’VE TAKEN IN YOUR DOCUMENTATION, WHICH MUST ALWAYS BE LOCATED IN A PUBLIC-FACING VENUE, LIKE A GITHUB REPOSITORY THAT ANYONE CAN ACCESS FROM ANYWHERE IN THE WORLD, ESSENTIALLY LEAVING AN “AUDIT TRAIL” SO YOUR PRACTICE CAN UPHOLD THE CIVIC VIRTUES OF INTEGRITY, TRANSPARENCY, RESPONSIBILITY, TRUTH, ACCOUNTABILITY, AND OTHER CIVIC VIRTUES;**
- Learn to work *In The Light*, that is, *Nature abhors darkness*, i.e. *Working In The Dark* can cause *SUSPICION* to arise, and besides losing *Operational Continuity*, the second-worst thing that can happen is to *Arouse Suspicion* on your *PRACTICE*; (More on this later);

PRACTICE

- *Ref. PRACTICE*;
- *Rehearsal Practice*: Continuously rehearse, continuously practice what you’ve learned;
- Learn to *experiment*;
- Apply the rigorous, experimental, iterated, evolutionary design workflow management methodology;
- *Learn to Learn*: Your survival as an artist depends on it;
- You need to build back up all the fluid intelligence you had at 15–35;
- *Continuously Document Everything* => Document like your LIFE DEPENDS ON IT, because it does;
- Maintaining *Operational Continuity* is PRIMORDIAL;

WORKSPACE

- Ref. WORKSPACE;
- SEE: WORKSPACE

SPIRITUAL EDIFICATION

- Ref. SPIRITUAL EDUCATION;

For Your Spiritual Edification

- *(Same Structure as Main Repository For The Instruction Manual)*
- YOU ARE AN ART-OPS-IN-A-BOX, A LIVING, BREATHING, WALKING BOX!; YOU ARE THE HISTORIOTHEQUE, THE MOBILE, LIVING ART OPERATION;
- YOU ARE AN ART-OPS-IN-A-BOX => YOU ARE A LIVING, BREATHING, WALKING HISTORIOTHEQUE OR “WITNESS-BOX”!; SO WITNESS!;
- The Passion has come back to your face, you feel Inspiration dawning on you, you are experiencing great Cultural Expansion and Renewal;
- First Witness of Truth is what the Witness-Box is all about; and THE HISTORIOTHEQUE comes from the Greek ἱστωρ (hístōr, “witness”) and θήκη (thḗ kē, “box, chest”), essentially making it a Witness-Box;
- Art Operators the World Over are Creating a New Renaissance IN and AS their own Historiotheques; the long-term future is secured for humankind!;

Chief Art Operator @ The Historiotheque Headquarters

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